HAL•LEONARD

GUITAR PLAY-ALONG

AUDIO ACCESS INCLUDED

VOL. 179

RAMONES

Play 8 Songs with Tab and Sound-alike Audio

HAL•LEONARD

VOL. 179

RAMONES

Play 8 Songs with Tab and Sound-alike Audio

Beat on the Brat

Blitzkrieg Bop

California Sun

I Wanna Be Sedated

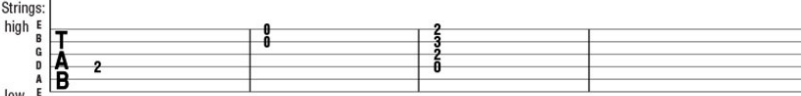
My Brain Is Hanging Upside Down (Bonzo Goes to Bitburg)

Pet Sematary

Sheena Is a Punk Rocker

Teenage Lobotomy

HAL•LEONARD®

GUITAR NOTATION LEGEND

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

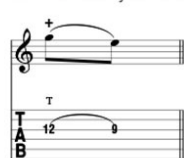
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

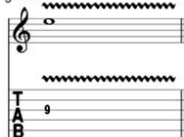
SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent) • Accentuate note (play it louder).

(staccato) • Play the note short.

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "*To Coda*," then skip to the section labelled "**Coda.**"

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C. • Harmony is implied.

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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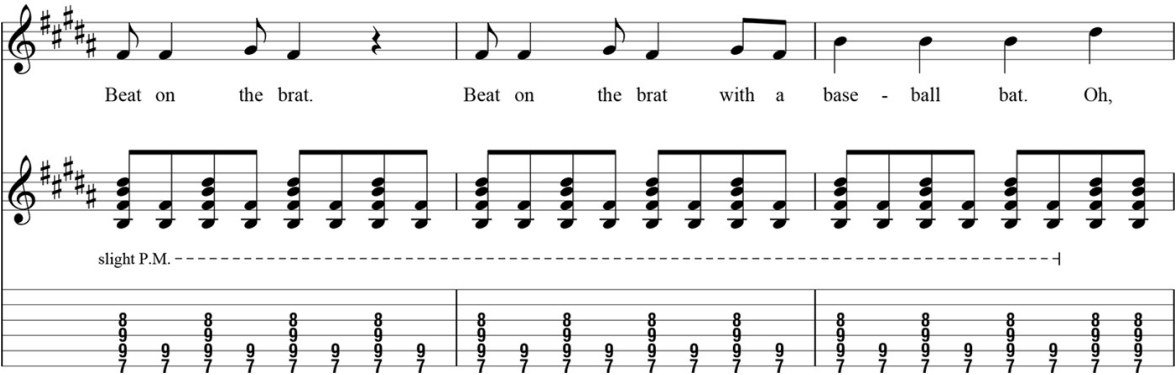
BEAT ON THE BRAT

Words and Music by Douglas Colvin, John Cummings, Thomas Erdelyi and Jeffrey Hyman

Demo 00:00 / 00:00

Play-Along 00:00 / 00:00

E
F♯
B
yeah. Oh, yeah. Oh, oh.
slight P.M.
Beat on the brat. Beat on the brat.
slight P.M.
Beat on the brat with a base - ball bat. Oh, yeah. Oh,
slight P.M.
F♯
B
yeah. Oh, oh. Oh,
slight P.M.

E
F♯
B
yeah. Oh, yeah. Oh, oh.
slight P.M.
slight P.M.
A
F♯
A
F♯
Chorus
B
What can you do?
E
B
E
What can you do?
With a brat like

B
A
that al - ways on your back, what can you lose?

F♯
B
E
What can you do?
What can you do?

B
E
B
With a brat like that al - ways on your back,

A
F♯
what can you lose?
A
F♯
B
E
Lose.
B
E
B
E
B
E
1.
B
E
B
E
B
2.
B
E
slight P.M.

I WANNA BE SEDATED

Words and Music by Jeffrey Hyman, John Cummings and Douglas Colvin

Demo

Play-Along

Intro

Moderately fast ♩ = 164

A
E5
to go,
I wan-na be se-dat - ed.
Just
P.M.
P.M.
Chorus
B
E5
B
get me to the air - port,
put me on a plane.
put me in a wheel-chair,
get me on a plane.
Hur - ry, hur - ry, hur - ry, be -
E5
B
E5
fore I go in - sane.
I can't con - trol my fin - gers,
I can't con - trol my brain.
Oh,
A
B
1.
E5
no, oh, oh, oh, oh.
P.M.
P.M.
P.M.
P.M.

2.
Interlude
E5
A5
2. Twen -
P.M.
P.M.
P.M.
P.M.
B5
E5
D♯5 E5
Verse
F♯5
3. Twen - ty, twen-ty, twen-ty-four hours to go,
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
B
F♯5
I wan-na be se-dat - ed.
Noth-ing to do, no - where
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

B
F♯5
___ to go, ______ I wan - na be se - dat - ed. Just
P.M. P.M.
Chorus
C♯
F♯5
C♯
put me in a wheel - chair, get me to the show. Hur - ry, hur - ry, hur - ry, be -
F♯5
C♯
F♯5
fore I go lo - co. I can't con - trol my fin - gers, I can't con - trol my toes. Oh,
1.
B
C♯
F♯5
no, oh, oh, oh, oh.
P.M. P.M. P.M. P.M.

2.
Outro
F♯5
B5
4. Twen - Ba, ba, ba, ba, ba, ba, ba, ba, ba.
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
C♯5
F♯5
I wan-na be se-dat - ed.
Ba, ba, ba, ba, ba,
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
B5
C♯5
F♯5
ba, ba, ba, ba.
I wan-na be se-dat - ed.
B5
C♯5
F♯5
Ba, ba, ba, ba, ba, ba, ba, ba, ba.
I wan-na be se-dat - ed.

BLITZKRIEG BOP

Words and Music by Jeffrey Hyman, John Cummings, Douglas Colvin and Thomas Erdelyi

Gtr. tacet
N.C.
Hey! Ho! Let's go! Hey! Ho!
Let's go! Hey! Ho! Let's go!
A
Verse
A
Hey! Ho! Let's go! 1. They're (2., 3.) form- in' in a straight line.
D E A D E
They're go - in' through a tight wind. The
A D E A D
kids are los - in' their minds. The Blitz - krieg Bop.

A
D E
They're pil - in' in the back seat. They're
A
D E
A
gen - er - at - in' steam heat. Pul - sat - in' to the back - beat.
To Coda
D E
A D
A
The Blitz - krieg Bop.
Bridge
D
A
Hey! Ho! Let's go! Shoot 'em in the back, now.

D
A
D
What they want, I don't know. They're

2nd time, D.S. al Coda
Coda
Bm
D
E
A
all revved up and read - y to go. 2., 3. They're

Outro
Gtr. tacet
N.C.
Hey! Ho! Let's go! Hey! Ho! Let's go!

A
Hey! Ho! Let's go! Hey! Ho! Let's go!

CALIFORNIA SUN

Words and Music by Morris Levy and Henry Glover

where the days are short and the
let ring
nights are long.
And I walk,
let ring
E
A
E
and they walk.
I twist,
and they
A
E
A
twist.
And I shim-my,
and they shim-my.
And I fly,

E
A
E
and they fly. Well, we're out there hav - in' fun
C♯m
A
B
To Coda
1.
E
N.C.
in the warm Cal - i - for - nia sun. 2. Well, I'm
2.
Bridge
E
E
let ring
let ring
let ring
E

Additional Lyrics

2. Well, I'm goin' out west down on the coast
   Where the California girls are really the most.
   And I walk, and they walk. I twist, and they twist.
   And I shimmy, and they shimmy. And I fly, and they fly.
   Well, we're out there havin' fun in the warm California sun.

3. Well, the girls are frisky in old Frisco.
   A pretty little chick wherever you go.
   Oh, and I walk, and they walk. I twist, and they twist.
   And I shimmy, and they shimmy. And I fly, and they fly.
   Well, we're out there havin' fun in the warm California sun.
   Well, we're out there havin' fun in the warm California sun.

MY BRAIN IS HANGING UPSIDE DOWN

(BONZO GOES TO BITBURG)

Words and Music by Jeffrey Hyman, Douglas Colvin and Jean Beauvoir

00:00 / 00:00
Demo

00:00 / 00:00
Play-Along

Gsus4
sort your trash. You bet-ter pull your-self back to-geth-er.
let ring
F
May-be you've got too much cash. Bet-ter call,
let ring
C5
call the law. When you gon-na turn your-self in? Yeah.
Gsus4
You're a pol-i-ti-cian. Don't be-come one of
let ring

Pre-Chorus
Am
Hit - ler's chil - dren. Bon - zo goes to Bit - burg then goes out
let ring
G
F
Am
for a cup of tea. As I watched it on
let ring
G
F
T. V. some - how it real - ly both - ered me.
let ring
Am
G
Drank in all the bars in town to un - der - stand your for - eign pol - i - cy.

F
F5
Pick up the piec - es.
let ring
Chorus
C5
Voc. Fig. 1
(Ah,
na, na, na.)
G
F
My brain is hang - in' up - side down,
End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
C5
G
and I need some - thin' to slow
F
C5
me down.
Oo, yeah. My
G
F
C5
brain is hang - in' up - side down,
1.
Gsus4
and I need some - thin' to slow me down.

G
Gsus4
G
2.
Interlude
G
F
D
A
need some - thin' to slow me down.
P.S.
G
D
A
w/ bar
-1/2
P.S.
1.
2.
G
G
w/ bar
P.S.

Bridge
D5
A
There's one thing that makes me sick. It's when some-one tries to hide be-hind

G
D5
pol - i - tics. I wish their time would go by fast.

Outro-Chorus
A
G
D5
Some-how they man-age to make it last.
(Ah,

Additional Lyrics

2. Shouldn't wish you happiness, wish her the very best.
   Fifty-thousand-dollar dress, shaking hands with your highness.
   See through you like cellophane, you watch the world complain.
   But you do it anyway. Who am I, am I to say?

PET SEMATARY

Words and Music by Douglas Colvin, John Cummings, Jeffrey Hyman and Daniel Rey

Demo 00:00 / 00:00

Play-Along 00:00 / 00:00

Fsus2
D5
C/E
Fsus2
mak - in' a sound.
The smell of death is all a - round.
let ring
let ring
let ring
C5
D5
C5
And at night when the cold wind blows,
no one cares,
D5
B♭5
no - bod - y knows.
Chorus
D5
F5
C5
I don't wan - na be bur - ied in a pet sem - a - tar -

B♭5
D5
C5
- y.
I don't want to live my life a - gain.
B♭5
C5
D5
I don't wan - na be
F5
C5
B♭5
bur - ied in a pet sem - a - tar - y.
To Coda
D5
C5
B♭5
I don't want to live my life a - gain.

Interlude
C5
B♭5
D5
dist. off
B♭5
C5
D.S. al Coda
(no repeat)
Coda
Outro
C5
D5
Oh, no.
C5
B♭5
C5
Oh, no.
Oh,
I don't want to

D5
C5
B♭5
live my life,
not a - gain.
7 7 7 7 7 7 7
5 5 5 5 5 5 5
3 3 3 3 3 3 3
1 1 1 1 1 1 1

1.
2.
C5
C5
D5
3
Oh,
Oh, no, no, no.

C5
B♭5
C5
Don't want to

Additional Lyrics

2. Follow Victor to the sacred place,
This ain't a dream, I can't escape.
Molars and fangs, the clicking of bones,
Spirits moaning among the tombstones.
And at night when the moon is bright,
Someone cries, something ain't right.

3. The moon is full, the air is still.
All of a sudden I feel a chill.
Victor is grinning, flesh is rotting away,
Skeletons dance, I curse this day.
And at night when the wolves cry out,
Listen close and you can hear me shout.

SHEENA IS A PUNK ROCKER

Words and Music by Douglas Colvin, John Cummings, Thomas Erdelyi and Jeffrey Hyman

C
A5
theque a go - go.
But she just
F
A5
F
could - n't stay.
She had to break a - way.
C
G
Well, New York Cit - y real - ly has it all.
Oh,
yeah.
Oh, yeah.

Chorus
C
F
G
C
Shee - na is
a punk rock - er. Shee - na is
F
G
C
F
G
a punk rock - er. Shee - na is
a punk rock - er now.
C
F
G
C
Shee - na is
F
G
C
F
G
a punk rock - er. Shee - na is
a punk rock - er.

C
F
G
C
Shee - na is
a punk rock - er now.
F
Well, she's a
punk, punk,
a punk rock - er.
C
G
Punk, punk,
a punk rock - er.
Punk, punk,
B♭
a punk rock - er.
Punk, punk,
a punk rock - er.

C
1.
2.
Outro-Chorus
C
2. Well, the
Shee - na is
F G C F G
a punk rock - er. Shee - na is
a punk rock - er.
C F G C
Shee - na is
a punk rock - er now.

Repeat and fade

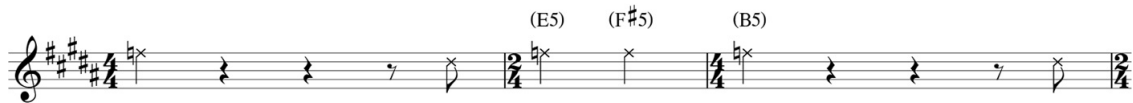
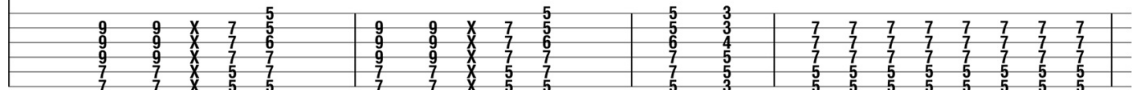
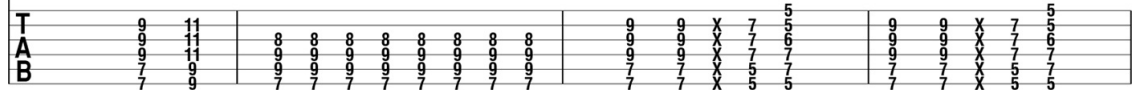
TEENAGE LOBOTOMY

Words and Music by Douglas Colvin, John Cummings, Thomas Erdelyi and Jeffrey Hyman

Demo

00:00 / 00:00

Play-Along

00:00 / 00:00

Verse
A
G
D
A5
1., 3. D - D - T did a
2. See additional lyrics
job on me.
E
Now I am a real sick - ie.
A5
Guess I'll have to break the news
E
that I got no
mind to lose.
A5
All the girls are in love with me.

Interlude
E
F♯
B
I'm a teen - age lo - bot - o - my.
E F♯ B E D A E D A
E D A E D A G D
To Coda
1.
2.
A G D D
Lo -

Additional Lyrics

2. Slugs and snails are after me.
 DDT keeps me happy.
 Now I guess I'll have to tell 'em
 That I got no cerebellum.
 Gonna get my Ph.D.
 I'm a teenage lobotomy.

The Guitar Play-Along® Series will help you play your favorite songs quickly and easily. Just follow the tab, listen to the audio to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

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